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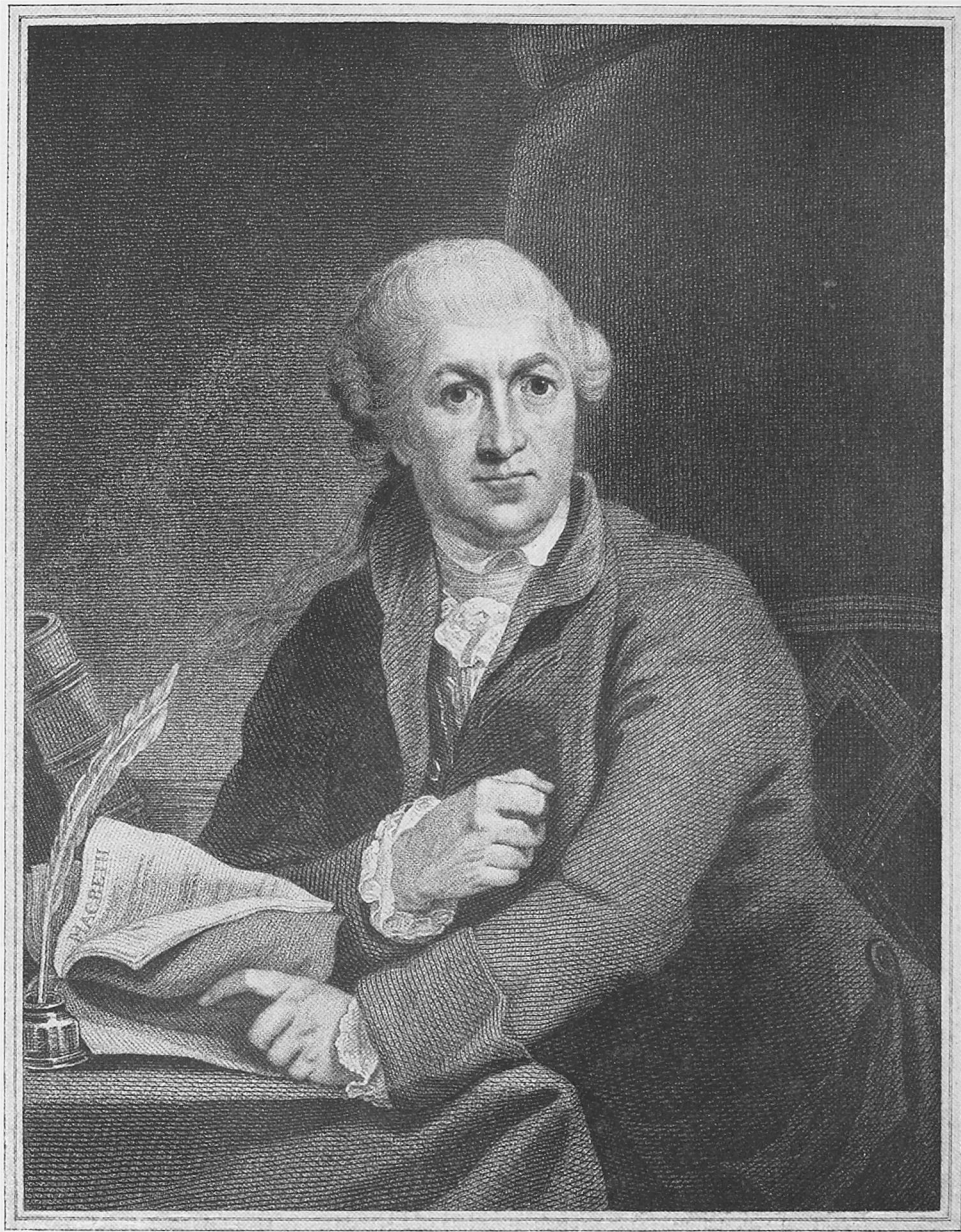
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DAVID GARRICK

THE most trustworthy, as the most unprejudiced, testimony to Garrick's method is that of Lichtenberg, the German critic.

Writing from England in October, 1775, Garrick is described by him as a model of strength and force; and distinguished from the actors around him by the intense life of his look, movement, and gesture, and compelling, as if by magnetic force, the sympathy of his audience with every assumed mood. Lichtenberg assigns Garrick an incontestable superiority over every English actor, and analyzing various characters, notably Hamlet and Sir John Brute, conveys a lively idea of his powers of conception and execution.

Even those with whom he quarrelled could not withhold their admiration. Thus, Mrs. Clive, standing in one of her tiffs at the wings in Drury Lane, turned away in anger at finding herself moved in her own despite, and said, "D— him, he could act a grid-iron." Stories of the kind from compilations, French and English, might be multiplied without end.



David Garrick